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عنوان الرسالة:

**Race and Gender in John Brunner's Dystopian Novels: *Stand on Zanzibar*,  
*The Jagged Orbit*, and *The Sheep Look Up***

اعلن بانني قد التزمت بقوانين الجامعة الأردنية وأنظمتها وتعليماتها وقراراتها السارية المفعول المتعلقة باعداد رسائل الماجستير عندما قمت شخصيا" باعداد رسالتي وذلك بما ينسجم مع الأمانة العلمية وكافة المعايير الأخلاقية المتعارف عليها في كتابة الرسائل العلمية. كما أنني أعلن بأن رسالتي هذه غير منقولة أو مستلة من رسائل أو كتب أو أبحاث أو أي منشورات علمية تم نشرها أو تخزينها في أي وسيلة اعلامية، وتأسيسا" على ما تقدم فانني أتحمل المسؤولية بأنواعها كافة فيما لو تبين غير ذلك بما فيه حق مجلس العمداء في الجامعة الأردنية بالغاء قرار منحي الدرجة العلمية التي حصلت عليها وسحب شهادة التخرج مني بعد صدورها دون أن يكون لي أي حق في التظلم أو الاعتراض أو الطعن بأي صورة كانت في القرار الصادر عن مجلس العمداء بهذا الصدد.

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**RACE AND GENDER IN JOHN BRUNNER'S DYSTOPIAN NOVELS:  
*STAND ON ZANZIBAR, THE JAGGED ORBIT, AND THE SHEEP  
LOOK UP***

By

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**This Thesis was Submitted in Partial Fulfillment of the Requirements for the  
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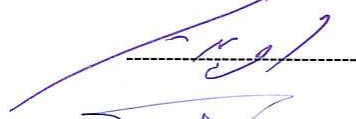
### COMMITTEE DECISION

This Thesis/Dissertation (Race and Gender in John Brunner's Dystopian Novels: *Stand on Zanzibar*, *The Jagged Orbit*, and *The Sheep Look Up*) was Successfully Defended and Approved on October 24<sup>th</sup>, 2011.

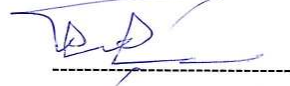
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Haneen Ahmad Adwan**

**Supervisor  
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**ABSTRACT**

This thesis studies the representation of race and gender in John Brunner's dystopian science fiction novels, *Stand on Zanzibar*, *The Jagged Orbit*, and *The Sheep Look Up* in the context of dualistic paradigms. It establishes the link between racial and gender dualisms and the representations of the humanity/nature disconnection in each novel. In its analysis, the study employs ecofeminist perspectives, mainly Val Plumwood's theory of dualism, and Vandana Shiva's analysis of reductionist science. Plumwood's theory helps in analyzing various forms of domination and resistance, while Shiva's analysis can explain the role of ideological science in subjugating women, nature, and non-Westerners.

The introduction establishes the theoretical background for the thesis and provides preliminary commentary on Brunner's novels. The first chapter analyzes the issue of race in *Stand on Zanzibar* by focusing on the black character Norman House and his attempt to assert his identity by uncritically aligning himself with white culture. It also analyzes the role of female characters in maintaining domination over women by adopting male ideals. The second chapter highlights *The Jagged Orbit's* examination of black people's post-colonized identity as a form of reverse racism, along with a theoretical examination of white racism. It analyzes the role of female character Lyla Clay in fighting domination by

asserting empathetic knowledge as an alternative to reductionist science. The final chapter explores *The Sheep Look Up*'s representation of environmental racism as a manifestation of racial dualisms, and its illustration of an all-encompassing ecofeminist resistance to forms of domination.



## Introduction

In his essay “On the Poetics of the Science Fiction Genre” (1972), Darko Suvin notes that science fiction represents the search for the “the Supreme Good” and the “fear of and revulsion from its contrary,” a sentiment that was early expressed in the voyage stories of Greek and Hellenistic times, the Utopia, the works of Jonathan Swift, and in the nineteenth century by H. G. Wells (60). He argues that science fiction is similar to other “imaginative” literary genres such as the myth and the fairy tale in that it offers an estranged representation that is different from naturalistic or realistic fiction. However, science fiction is different from these literary genres in that it offers a form of “cognitive estrangement,” a defining feature of science fiction. Suvin states that

SF [science fiction] is...a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author’s empirical environment (62).

Suvin explains that science fiction offers estrangement that is acceptable to cognitive logic. In this respect, science fiction’s “displacements must be logically consistent and methodical...they must be scientific to the extent that they imitate, reinforce and illuminate the process of scientific cognition” (Csicsery-Ronay, 2003, 118).

Suvin maintains that while a mythical story does offer estrangement, it nonetheless accepts the empirical world of the author and even provides absolute explanations for its “unchangeable” values. Science fiction challenges these values by transforming them in its imagined world. Science fiction is also different from fairy tales in that it does not provide magical or supernatural solutions to real-world problems, but rather ones that are

cognitively acceptable. Suvin underscores the fact that this form of cognition does not entail that science fiction mirrors society, but rather that it aims to transform it in a literary media for the purpose of critique. Science fiction provides a “creative approach tending toward a dynamic transformation rather than toward a static mirroring of the author’s environment” (64). The concept of “estrangement,” which he borrows from both Viktor Shklovsky and Bertolt Brecht, illustrates how science fiction’s use of the device helps the audience to see the world in a new perspective. According to Suvin, the genre presents an imagined world that bears relations to the author’s in order to offer a critical examination of it.

James Gunn’s (2005) definition of science fiction relates to Suvin’s, but it includes science and technology as a subject-matter common to the genre. Gunn defines science fiction as

the branch of literature that deals with the effects of change on people in the real world as it can be projected into the past, future, or to distant places. It often concerns itself with scientific or technological change, and it usually involves matters whose importance is greater than the individual or the community; often civilization or the race itself is in danger (6).

Suvin traces the “science” in science fiction in sketching the historical development of the genre. In its early stages, the genre was “pre-scientific” or “proto-scientific,” and has found expression mostly in simplistic social satire. It was later that the genre became influenced by advancements in science, a subject-matter it extensively expressed at the time. In the twentieth century, science fiction witnessed a transformation by focusing on “anthropological and cosmological thought” and “becoming a diagnosis, a warning, a call to understanding and action, and most important a mapping of possible alternatives” (66).

The later stage is characteristic of New Wave science fiction writing, a subgenre which the *New Worlds* magazine ushered in the 1960s. This is a type of “soft” science fiction that was more concerned with the consequences of science on society, and the relevance of science to the social and political reality (Booker and Thomas, 2009, 9). New Wave writing stands in contrast with the preceding Golden Age science fiction which began in the 1930s, science fiction that offered stories about human grandeur and perceived scientific achievements as beneficial to human’s prosperity (326). Well-known writers of New Wave science fiction include J. G. Ballard, Samuel Delany, Norman Spinard, and Ursula K. Le Guin.

The work of John Brunner (1934-1995) exemplifies New Wave science fiction writing. De Bolt (1979) notes that Brunner’s fiction is concerned with science insofar as it relates to human experience, particularly because scientific knowledge cannot serve humanity if it is put to evil purpose. It is for this reason that Brunner deems rationality that is devoid of morality and emotion as detrimental to human survival and development (106-07). In three science-fiction novels, namely, *Stand on Zanzibar* (1968), *The Jagged Orbit* (1969), and *The Sheep Look Up* (1972), Brunner explores the disconnection between the rational and the emotional which results in genocide, social and racial discrimination, warfare, and ecological degradation.

The dystopian mode in fiction proves appropriate for such subject matter, particularly because it is characterized by the writer’s use of an imaginary, future society where the ills of the writer’s own society are amplified (Sargent as cited in Varsam, 2003, 205). Brunner’s afore-mentioned novels fall under the category of dystopian fiction as they present “a sequence of impressive dystopian satires...strongly rooted in the political concerns of the late 1960s and early 1970s, constructing future societies in which trends of

Brunner's own day have continued to horrifying extremes" (Booker, 2005, 39). In this respect, Brunner's work resembles well-known dystopias such as George Orwell's *1984* (1949), Aldous Huxley's *Brave New World* (1932), and Yevgeny Zamyatin's *We* (1924), which are "the three crucial founding texts of modern dystopian science fiction" (Booker and Thomas, 66).

*Stand on Zanzibar*, *The Jagged Orbit*, and *The Sheep Look Up* are set in America at different times in the future, in 2010, 2014, and 1980, respectively. Brunner expands the rational/emotional disconnection in critiquing concomitant divisions that exist in society: white/black, male/female, and humanity/nature. This is because the rational/emotional divide referred to above, a separation between what is "scientific" and what is considered irrational emotionality, eventually relates to what has been traditionally seen as inferior to science: the emotional female, the primitive savage, and an uncultivated nature that necessitates enhancement by science. Brunner's treatment of these disconnections is not a simplistic one, for the outcome of these disconnections and forms of challenging them are explored differently in each novel.

In *The Jagged Orbit*, for instance, the result of the rational/emotional divide manifests itself in the persecution of alternative ways of knowing which some women possess. Science is employed for ideological purposes and is not purely objective in its pursuits. For instance, the Gottschalks are the commercial providers of high-tech weaponry, and the Ginsberg mental institution medically sanctions racial and social paranoia. It is this ideological science that is perceived as the only valid way of knowledge. The talent of a pythoness, the super-mental ability of some women to read people's minds, is reduced to irrationality in comparison with scientific knowledge. Lyla Clay, a pythoness, challenges this view by presenting valid ways of knowing, ones that help in alleviating racial as well as

social ills that plague her society. Lyla's attempts can prove fruitful in a racist culture where both white as well as black racism escalate a violent race war. Brunner's representation of racial tensions is one that highlights the white/black as well as black/white disconnections; blacks also practice extremist and violent forms of reverse racism in order to assert black supremacy. The novel also reflects the rational/emotional division in relation to nature in presenting a high-tech existence in New York City where nature is non-existent.

Women in *Stand on Zanzibar* are not only victims to adverse practices of eugenics and reproductive technology, but they are also tools that perpetuate male ideologies. Georgette Buckfast runs GT, the largest corporation in the U.S., one that sanctions the capitalist exploitation of the human and the non-human world. The Divine Daughters, a fanatic religious group, fiercely opposes eugenic legislation only to encourage women to procreate, treating them like breeding cattle rather than beings with mind and spirit. Guinevere Steel promotes the latest "mechanical" fashions that set up women as sex objects. The white/black disconnection in the novel appears through the character of Norman House, an African-American who is a vice president at GT. Instead of tearing down racial barriers, House attempts to join the "white side" by aligning himself with white identity and helping to transform an entire African country into a subservient American colony. Scientific racism in the novel is also an expression of racist ideology between wider racial divisions: white and Asian as well as white and black. The novel presents the strong link between the exploitation of nature and that of minorities. Not only is nature excluded here, but it is also exploited as a resource for capitalist gain by America and its competing Asian power, Yatakang.

*The Sheep Look Up* presents a world where ecological degradation reaches horrific levels, whereby it offers a warning against the consequences of mindlessly “enhancing” nature. The novel highlights alternative ways of viewing nature and the non-human world; environmentalist Austin Train and his followers view nature as a Mother rather than a resource for exploitation. At their wats, the communities they live in, they promote sustainable ways of living that attend to the needs of the natural world. The Trainites, as they are called, also fight against environmental racism and toxic terrorism targeted against people of color in the U.S. and Third-World countries which stand as an expression of the white/black disconnection. The novel also presents the connection between women and nature through the character of newspaper reporter Peg Mankiewicz. In a traditional, sexist society where women work as housewives or as sexually-appealing secretaries, she is the one to find a strong voice to fight all forms of domination: racism, classism, sexism, and exploitative practices against nature. Peg only decides to employ her job more productively in combating environmental racism and environmental degradation when she fully realizes the connection between a debilitated nature and what she perceives to be her old self; a woman who fights authorities in the background instead of leading the battle at the forefront.

The texts present different forms of oppression and are not exclusively focused on one form or another. The novels also present various forms of resistance against domination, some that prove fruitful while others only help in maintaining domination. The novels’ representation of nature helps in explaining how various racist and sexist practices prevail in a context that either exploits nature or excludes it altogether from human existence. Placing issues of race and gender in these novels within an ecofeminist perspective explains how various manifestations of domination are inter-related and also

highlights ecofeminist alternatives which stand as resistance against dominating powers. As a philosophy, a literary theory, and a political movement, ecofeminism is not strictly applied to ecological or feminist concerns, but rather recognizes the interrelation between all forms of oppression which are the outcome of the same oppressive mindset. Within literary criticism, it provides a comprehensive framework to examine race and gender issues. Gretchen T. Legler (1997) notes that:

Ecofeminist literary criticism is a hybrid criticism, a combination of ecological or environmental criticism and feminist literary criticism. It offers a unique combination of literary and philosophical perspectives that gives literary and cultural critics a special lens through which they can investigate the ways nature is represented in literature and the ways representations of nature are linked with representations of gender, race, class, and sexuality (227).

This study places these novels in an ecofeminist perspective to analyze issues of race and gender in Brunner's works and link them to the novels' representation of nature. Previous studies of Brunner's afore-mentioned dystopias have entirely left out the question of women and have not been extensive in their treatment of the issue of racism. This thesis will be the first study to analyze the representation of women in Brunner's novels and it will also be the first to provide an in-depth theoretical analysis of the issue of race in them. In doing so, this thesis offers a contribution to the scholarship on Brunner and highlights his novels as ecofeminist literary texts.

While previous studies of *Stand on Zanzibar* have analyzed the novel's representation of imperialism and its relation to the exploitation of nature, they do not link them to the race issue. In his study of Brunner's text, Eric Otto (2006) analyzes the various tenets of deep ecology that the novel reflects and challenges. According to Otto, the novel

challenges deep ecology's focus on population control as a means to curb ecological abuse, while it also voices deep ecology's concerns by critiquing the traditional anthropocentric view of the non-human world. Neal Bukeavich (2002) highlights the novel's rejection of a one-dimensional examination of environmental problems, and its call for a comprehensive assessment of politics, economy, science, and society and their inextricable link to ecological degradation. Otto's and Bukeavich's studies, however, do not include an analysis of the race issue in the novel. More specifically, they do not provide a study of the race issue behind the Beninia Project, and the representation of racial identity through the black character Norman House.

Although some critics have commented on *The Jagged Orbit's* extrapolation of a future technological society and inter-racial conflicts, most of their criticism remains limited. Norman Rasulis (1975) notes that the Gottschalks and Ginsberg represent forms of social control and the institutionalization of paranoia: the outcome of American imperialistic capitalism. In a similar vein, Michael Stern (1976) notes the tension between positivistic knowledge [knowledge that stresses scientific observation] and humanistic knowledge [knowledge that emphasize the role of the subject in defining knowledge] present in the novel. He acknowledges the adverse role of Ginsberg and the Gottschalks in rationalizing normative behavior. Rasulis's and Stern's commentaries, however, do not place the technological institutions within larger dualisms characteristic of the political and social system, particularly the human/nature and male/female dualisms. More importantly, they do not analyze the role of Lyla Clay's mental gift as a pythoness in challenging the sexist as well as racist culture that Ginsberg promotes.

In his study of *The Sheep Look Up*, Otto writes that the novel "offers ecocentric critiques of a range of Western ideologies and practices. One of its key critiques is of the



type of thinking that declares the inferiority of the nonhuman world to humans” (87). Otto adds that the novel voices concerns of deep ecology which perceives that the West’s anthropocentric worldview drives the destruction of the natural world. While Otto’s argument stands true in respect to exploitative practices against nature, it falls short of the novel’s far-reaching message in engaging in issues of environmental racism practiced against non-white ethnicities, and presenting the philosophy of environmentalist Austin Train as a form of environmental justice. Like other studies of Brunner’s work, Otto’s analysis does not recognize the role of female character Peg Mankiewicz in challenging gender roles and presenting a genuine form of ecofeminist resistance against the political system; she is not solely concerned with the human/nature disconnect that deep ecology stands against.

The theoretical background for the study is a synthesis of ecofeminist thought. It first outlines Val Plumwood’s theory of dualism as the logic of colonization to analyze the conceptual mindset behind the different oppressive practices against the Other (women, blacks, and nature) and the ways that challenge oppression. It then relies on Plumwood’s theory to explain what ecofeminist Vandana Shiva calls “reductionist science,” science which is used by ideology to subjugate the Other.

Karen Warren (1994) notes that ecofeminism, as a term, was first used by Françoise d’Eaubonne in 1984 to emphasize the future role of women in bringing about radical changes in ecology, thereafter ecofeminism began to examine in theory, philosophy, and other disciplines, the relationship between women and nature, and how this relationship has affected society’s practice towards both (1). Ecofeminism is not limited to an analysis of the subjugation of women and nature, but rather relates to oppressions of ethnicities, race, and class, among others, and brings voices from different cultures in order to be better

equipped in its analysis of oppressions in a specific society and be able to propose appropriate alternatives that suit a specific context (2). Notable ecofeminists include Karen Warren, Val Plumwood, Vandana Shiva, Noël Sturgeon, and Carolyn Merchant whose key ecofeminist text *The Death of Nature: Women, Ecology, and the Scientific Revolution* (1980) provides a historical account of the role of the scientific revolution in sanctioning the exploitation of both women and nature. Novelists associated with ecofeminism include Ursula K. Le Guin, Alice Walker and Marge Piercy.

Patrick Murphy (1995) maintains that ecofeminist thought is drastically changing the feminist and environmentalist movements (49). This can explain why ecofeminism differs from environmentalist currents, most notably deep ecology and social ecology. Deep ecology perceives the traditional anthropocentric worldview as the root of ecological degradation. Its focus rests primarily on the non-human world and neglects the struggles of class, gender, and race. Ecofeminists maintain that deep ecology does not acknowledge androcentrism as the reason behind the twin exploitation of women and nature (Merchant, 1992, 104). Ecofeminism's focus on gender also sets it apart from social ecology which studies the interaction between humans and nature, and calls upon changing the traditional *human* view of nature (Bullis, 1996, 127)

Murphy (1995) underscores the contributions of ecofeminist analysis to feminist thought. He quotes sociologist Ariel Salleh who maintains that

ecofeminism opens up the feminist movement itself to a new cluster of problems and it challenges the urban based theoretical paradigms—liberal, Marxist, radical, post-structuralist—which have dominated feminist politics over the last two decades. By pitting new empirical concerns against established feminist analyses, ecofeminism is encouraging a new synthesis in feminist political thought (49).

In a similar vein, Plumwood (1993) outlines the differences that prefigure between ecofeminist thought and feminism. According to Plumwood, liberal feminism, socialist and humanist-Marxist feminism attempt to uncritically align women with the Western model of humanity which excludes nature (23).

Ecofeminism includes an examination of all forms of domination, and such an analysis has been extensively presented by Plumwood. She analyzes the conceptual framework that legitimizes colonization and her analysis proves appropriate for Brunner's works because

Unlike much ecofeminist analysis, Plumwood's work presents a theory of multi-faceted domination/subordination relationships stemming from the series of interlinked dualisms...Plumwood is thus able to present patriarchal dualism as a central mechanism of social domination whilst addressing other axes of domination besides gender and human/nature (Hay, 2002, 74).

Plumwood (1993) notes that while other feminist theories have analyzed dualisms in Western thought, including Hélène Cixous and Cathérine Clément in *The Newly Born Woman* (1986), her theory is intended to further elaborate the concept (42).

Plumwood (2002) clarifies what she means by a dualism and how it is different from a dichotomy. A dichotomy is no more than a division or a distinction between two elements in a pair; not every dichotomy is a dualism because it is how a division/dichotomy is viewed or represented that makes it a dualistic pair (22). Whereas a dichotomy does occur between pairs that are not necessarily different, a dualism always relies on an existing difference between elements in a pair; the other side of the pair is deemed inferior (because of this difference) and is obliged to align their values in a manner that suits the dominant culture (22-23). According to Plumwood (1993), the human/nature divide, the model of

humanity in traditional Western thought, has the features of dualisms. In this model, humans (males) possess the superior qualities of mind, reason, and action which stand in contrast the passive and animalistic qualities of an inferior natural world (female, savage).

Plumwood (1993) notes that prevalent dualisms in Western thought, which are outlined below, interrelate with the human/nature dualism; the first side can be seen as representing male and reason while the other side can stand for an inferior female and nature (44). They include the following pairs:

Culture/nature

Reason/nature

Male/female

Mind/body (nature)

Master/slave

Reason/emotion (nature)

Mind, spirit/nature

Human/nature (non-human nature)

Civilized/primitive (nature)

Subject/object

Self/other (43)

Plumwood (1993) maintains that dualistic thinking dominates the Other through a number of features: backgrounding, radical exclusion, incorporation (relational definition), instrumentalism (objectification), and homogenization (stereotyping). In backgrounding, the master sets the Other's activities as one of secondary importance that do not amount to the significance of the master's foregrounded contributions even though he is an actual need of the Other's contributions (48). Radical exclusion or hyperseparation is both a

physical and conceptual one; the more the Other is mentally and physically separate and distant from the identity of the master, the more this justifies its domination (49). Plumwood sees in this “maximum separation” as the justification for unjust allocation of rights in society and the denial of sympathy or compassion towards the Other. The master is suited for occupations that require a thinking mind because he is the *exclusive* and natural proprietor of qualities like reason, rationality, and courage. Slaves and women are not suited to such roles because they are *naturally* fit only for inferior activities (49-50).

In incorporation (relational definition), the Other’s identity is always defined as “a negativity” in relation to the master and this definition is “not equally relational” because “The master’s power is reflected in the fact that his qualities are taken as primary” (Plumwood, 1993, 52). In objectification, the slave is the master’s object whom the master utilizes solely to serve his interests; the Other must neglect their needs and interests and dedicate themselves wholly to the service of the master; as a “resource,” a woman or a slave’s performance is measured in line with their usefulness to their respective masters (53). Homogenizing and stereotyping the Other serves as important justification for domination, as domination can be brought about if the Other is seen as a homogenous whole that lacks diversity (54). According to Plumwood, if the Other is conceived as such, it is only naturally justifiable that *all* members of this other group possess one nature that must be utilized for the benefit of the master. Moreover, if *all* males are superior to all females, this is supposed to justify the domination of the latter by all male members in society.

Recognition of such dualisms is not enough to eliminate domination, nor is a rejection or an acceptance of difference (difference as a sign of inferiority) is a way to escape dualism. What Plumwood (1993) emphasizes here is the need to overcome dualisms

by asserting non-hierarchical differences between the two sides of the pair, as “resolution of dualism requires, not just recognition of difference, but recognition of a complex, interacting pattern of both continuity *and* difference” (67). Plumwood (1993) also highlights the traps that the formerly colonized (in race, class, and gender dualisms) might experience in attempting to assert their independent identity. One of these traps is “uncritical reversal,” in which the oppressed assert their identity by merely reversing the value of the inferior side of a dualistic pair. For instance, women might uncritically embrace their femininity, and what is even more dangerous is that they might practice reverse sexism and hence deny any sort of integration between the female and male dualism. Another faulty way of escaping dualisms can be seen in what is known as “uncritical equality” whereby women attempt to attain equality by associating themselves with male roles in the public domain. Women are not critical of male identity and thus participate with men in dominating nature, women, and inferior classes.

Plumwood’s analysis of dualisms in Western thought can explain what Vandana Shiva (1988) calls “reductionist” science. In both ideology and practice, modern science is reductionist because it has excluded women and non-westerner’s organic view of nature, and has likewise demeaned nature into a mechanistic, homogeneous set of unrelated elements. It is important to note here that Shiva refers to science that has been violent against ecosystems, women, and indigenous cultures. The areas of science she refers to include agriculture, forestry, military technology, and biotechnology.

Shiva notes that modern science is not as objective as it claims to be because it was initially the project of Francis Bacon and a group of westerners who simplified the world in their experimental method into divisions of culture/nature, rational/emotional, and male/female and who used male ideology and science to dominate the Other (15-16). In this

reductionist world-view, nature became a subject of scientific inquiry, an untamed “female,” and was no longer perceived as a mother the torture of whom amounted to murder and sacrilege (16-17). Shiva quotes Bacon’s statements to support her argument, for Bacon states that “the nature of things betrays itself more readily under the vexations of art than in its natural freedom” and that scientists do not “merely exert a gentle guidance over nature’s course; they have the power to conquer and subdue her, to shake her to her foundations” (as cited in Shiva, 16). This view of nature complied with the interests of patriarchal ideology (17). For instance, The Royal Society, behind which Bacon was an inspiration, explained the advantages of science in a language that was distinctly gendered, for it spoke of a “masculine philosophy” and esteemed “the Mind of Man” which was elevated by scientific truths, and sought to establish “the Empire of Man Over Nature” (18).

Science has only been valued because it has been backed by the state’s ideology and has served the capitalist needs of the state and not because it is “cognitively” valid (Shiva, 23). According to Shiva, modern science is only one of the many methods to gain knowledge, and historical evidence has supported this fact (25). The scientific method cannot be the only valid way of asserting the feasibility of a scientific intervention, for there is no one way to explain the world. More importantly, the validity of scientific interventions lies in their social as well as their ecological impact (34). By gaining the financial and ideological support of the state, this reductionist science has created a division between natural and supernatural ways of knowing where supernatural knowledge was seen as mere superstition (29). It subjugated non-westerners’ knowledge as “primitive” existence. Today, however, reductionist science is challenged as the world is experiencing horrific ecological disasters and people turn to the wisdom of Native Americans who have long valued nature as Mother Earth (18).

Reductionist science can be seen as the manifestation of a dualistic mindset. A dualism is created between science/reason and nature, whereby science is seen superior to natural existence and is justified to dominate it. The female and the savage are associated with nature, and are thus backgrounded and exploited by science for purely ideological purposes.



### **The Savage and the Female in *Stand on Zanzibar*: Fragmented Body and Identity**

Nature in *Stand on Zanzibar* is instrumentalized for capitalist gain. The Beninia Project signifies the objectification of nature for profit, being funded by General Technics (GT) and backed by the American state in order to create a market for the raw materials produced by the Mid-Atlantic Mining Project (MAMP) in the poverty-stricken African country of Beninia. While GT proposes to develop the country in terms of education, economy, and infrastructure, this development constitutes modeling a country that is still surviving from the period of early colonialism on Western economy and culture, erasing the traditions of the country and ravishing its natural resources for profit. In doing so, the project will subvert both the cultural heritage of the country and its natural resources. Bukeavich highlights the imperialistic agenda behind the plan, for he notes that

its success depends on a form of scientific imperialism that excludes any mechanism for fostering the development of alternative, indigenous forms of knowledge and greater national self-sufficiency. Educational and socioeconomic development are envisioned in terms of Western vocational training and urbanization programs that would be supervised by administrators of previous imperial regimes (59).

America is not the only country that violates and “improves” nature through the use of technology. The Asian country, Yatakang, implements technology in improving natural production, regardless of the adverse results of such scientific pursuits. The country’s chief geneticist, Sugaiguntung, develops bacterial strains through which plants and animal production exceed natural, ordinary limits. He is the one to develop a bacterium strain for latex, fishmeal, aluminum, bauxite and petroleum, and his work accounts for the country’s

extraordinary wealth. The description of Sugaiguntung's grand achievements is followed by a hint that this triumph will be torn to pieces if Grandfather Loa, the country's volcanic mountain, is angered. Nature is bound to be enraged at such violations of its natural ways of production, for Grandfather Loa can stand for nature and its anger at humans' exploitation of its resources.

The Asians' achievements have not always been positive, for the political regime in Yatakang directs its chief geneticist, Sugaiguntung, towards fatal biotechnology to serve its battle against the American super-power. It starts off with producing an abnormal, deformed ape, the *orang-outang*, to be later directed towards the improvement of the human race. Sugaiguntung is forced to comply with the state's commands and is outraged at his own perverse achievements that might result in the manufacturing of humans who are designed to kill each other. Sugaiguntung says:

Out of my five apes four killed themselves. We took very great care. But for our precautions they might have killed a man. You can pen and guard a super-ape. Which among us humans will try to control a super-human? It will not be stopped from killing if it desires to kill (477).

This is the result of a technology that intends to improve the "natural" capacities of humans, and let science endow them with super talents. For Americans and Yatakangis, science can only be reductionist because it is supported by the state's ideology to justify violence against humans and nature.

For Americans, nature is not only exploited but is also physically excluded from urban existence. In discussing the subversion of nature within the novel, Otto notes "the absence of wilderness in the dystopian world [of *Stand on Zanzibar*]. As simulated culture has replaced genuine social relations in Brunner's dystopia, simulated nature has replaced

the natural world” (83). Otto refers to the synthetic carpet in General Technic’s headquarters, the Manhattan Fuller Dome erected above New York City, and the abortion clinic where tiles bear a design of dead leaves. The rationality/emotion disconnection is manifested in a science that is devoid of any moral consideration towards the natural world. Human intellect is viewed as superior to animalistic existence and is justified to turn natural resources into financial and ideological objects.

While scholarship on *Stand on Zanzibar* has discussed the novel’s representation of ecological exploitation, it does not recognize its complex treatment of racial identity: Norman House’s assertion of identity through uncritical equality; scientific racism as a manifestation of racial dualism; and the complexities of race behind the Beninia project. Moreover, none of the studies examine the impact of science on women’s bodies, and women’s role in maintaining a sexist culture. To fill this gap, this chapter will analyze these issues from an ecofeminist theoretical standpoint.

In terms of the race issue, the character of Norman House presents the case of affirmation of identity through uncritical equality. Norman is a member of the African-American minority, referred to as Aframs, that still endures discrimination in twenty-first-century America. It is important to note that the novel presents an America where officially *legalized* racism is non-existent. This is clear in non-discrimination laws; any shop that denies entry to people of different races or religions is closed down, and corporations must comply with the Equal Opportunity Act in hiring Aframs in a percentage that somewhat reflects the proportion of Aframs to whites in the larger American population. These laws are merely formal efforts that conceal the state’s discrimination against this minority. Most of the street-sleepers, homeless people who obtain sleeping permits from the state, are Aframs who inhabit the dangerous areas of the over-populated city of New York. The

incident of the riot illustrates the injustice that blacks are subjected to. Donald Hogan enters into a cab; the driver turns out to be a fake who drugs and kidnaps passengers. Instead of arresting the cab driver, the police interfere to shoot innocent people, causing a riot which results in the merciless killing of many blacks.

Against racist efforts, Norman represents the vain search for equality through aligning himself with white identity. He is the only colored vice president at GT who is a “good steady type” (65) of an Afram and who is hired because he is a “prize;” a black person who holds a D.Sc. and who is willing to accept the standards of white society. Every aspect of his life is a vain attempt at becoming “white.” He makes his skin lighter and makes his hair straight. He subscribes to the Genealogical Research Bureau to see if he can trace white ancestry within generations of a purely Afram lineage. Norman sleeps only with blonde, Scandahoovian shiggies (prostitutes) and never with Afram ones. He even insists on having a white roommate, and in this sense he seeks to sever all ties with his black identity. Every piece of furniture in his apartment is an expression of white culture; the furniture is chosen and arranged in a fashion to tell GT executives that he is the sort of Afram who is worthy of a promotion. Norman desperately seeks a promotion at GT to be further connected with white culture. He does not want an Uncle Tom to be employed in a higher position than he is. The irony here is that Norman is in fact an Uncle Tom in the way he uncritically accepts white values. He plainly states that he knows first-hand that the company does destroy one’s sense of self-worth and this is what it has done to Norman. At an executive meeting, he seeks to gain the admiration of his seniors by telling “a mild anti-Afram joke suitable for mixed company, well salted with the derogatory term ‘brown-nose’” (22).

Norman realizes that he fails to assert his identity and attain equality. The pivotal moment is when he cuts the hand of a fanatic Divine Daughter that attempts to destroy Shalmaneser, GT's super computer; slave-owners cut the hand of one of his great grand-fathers, but revenge on another white person only makes House feel "a prisoner" of past atrocities against blacks. He is a prisoner of racial dualisms, for he cannot assert his identity nor escape discrimination. Retaliation only leaves him feeling empty and disappointed because it does not fill his loss of identity. In his desperation, he tells Elihu Masters, the U.S. ambassador to Beninia: "You don't know what sort of a dead end I've been lured down! I've been working on the current version of myself for years, for decades! What am I to do?" (110).

It is only natural that Norman remains a prisoner of racial dualisms because he takes uncritical equality to another level in heading GT's project in Beninia. The Beninian project becomes his new purpose in life, for it is the "pivot" to his promotion at GT. Norman's new purpose in life is merely an illusion; the Beninian project is essentially a neo-colonial intervention in an African country. Bukeavich notes that economic and scientific imperialism is the real drive behind the Beninia project. Seen in light of racial dualisms, the Beninia project also exemplifies the "instrumentalization" of the Otherized savage in a master-plan designed to fulfill the needs the white master. Not only does it aim to exploit the natural resources of the country, but it also proposes to exploit and objectify its black citizens. One of the goals of the project is to capitalize on the country's cheap workforce. A GT executive reports that

Beninia offers a source of inexpensive and potentially skilled labour admirably sited for expansion into the hinterland. What is more, it's equally well located to process

raw materials derived from the so-far unexploited mineral deposits discovered by MAMP (276).

Moreover, the education program will make 80% of the population in Beninia skilled workers. The Beninian project plans to hire ex-colonial officers who will oversee the building of factories and infrastructure, as well as the literacy and educational program. As Elihu Masters, puts it, the project will fulfill GT's desire to "own nine-hundred thousand slaves" (114).

While the project proposes to alleviate poverty and famine in Beninia, this claim can only be rejected as a publicity stunt. Non-whites in developing and under-developing nations live in harsh circumstances and are in pressing need of the West's assistance. As is outlined in the subsection "Context (4)," citizens in countries like Afghanistan, Ceylon, and Mozambique endure hunger and even famine. In these underdeveloped nations, healthcare is of the lowest quality and at times citizens rely on witch-doctors for medical assistance. If America earnestly intends to develop Beninia, it would also contribute to the development of other countries which are in utter need of financial support.

Norman will be in charge of this neo-colonial project through which he associates with the values of the white man and executes violence against the natural world and people of his own race. Norman's initial doubts about the project underline the fact that it will not be beneficial to the Beninians. For instance, when meeting with his team in Beninia, Norman feels that he is trying to convince himself of the benefit of the project more than anyone else. It does not signify much that Norman loses his fixations with white shiggies when he moves to Beninia. He embodies the ultimate fixation in transforming an entire nation to be "equals" with Westerners. Bukeavich writes that in running the project, Norman embodies the tenets of capitalism (58). Bukeavich's focus is on how Norman

represents capitalist ideology. For a black person who needs to attain equality, the project is a way of asserting his identity more than anything else, and not simply about adhering to Western capitalism. In fact, Norman plans to leave GT and immigrate to another country if the project does not gain approval because the project is the “purpose that justified his life” (430). He refuses to stay in America where capitalism is the dominant ideology.

While Americans do not openly voice racist views that underlie their imperialistic project, ex-colonial officers to be employed in Beninia do so in an outspoken manner. Through their homogenizing and stereotyping remarks, Brunner highlights a colonial mindset behind a neo-colonial venture and presents homogenizing as an important aspect in justifying domination. In one storyline, for instance, a middle-aged British man, Victor Whafmough, engages in an extra-marital affair with a younger woman, Karen. She leaves him because she is already in a relationship with two men, one of whom is a young black man who comes from “there,” Victor’s reference to Africa. For an ex-colonialist, Britain is now a strange country, for Victor says, “take a stick to some dirty urchin in this strange new Britain, and the next caller would be a policeman with an assault charge to be answered in court” (365). He is not content with the fact that blacks in Britain are free, equal citizens before the law. Blacks are only “Decadent, dirty-minded, obsessed with sex like the black brutes we tried to get some sense and civilisation into!” (369). The culture of these “brutes” amounts to criminality and must align itself with a more civilized, western culture.

In a racism-free Britain, Victor is disappointed, for he has no grand purpose in life in transforming these brutes into westernized beings, or at least having the privilege to exercise control over them. His application for employment at Beninia gets accepted. However, he commits suicide because he knows that the Beninia Project will be different

from old colonialism in that one cannot utter racial insults without being reprimanded. He knows that his wife will use racial slurs in public and that he will be fired for that.

Pierre and Jeannine Clodard appear in another storyline and present the dualistic logic of racism and colonization. The brother and sister are children of *pieds-noirs*, ex-colonialists who have remained in Algeria after the country has gained its independence. Both despise life in Paris where immigrants and French natives are equals in all matters of life. Pierre's house is different from other Parisian's and seems distant in both time and place from the reality of France. Pierre's friends remark on décor of the house, "Some of Pierre's friends said it was impossible to tell whether the house reflected the way his mind worked or whether his mind had been conditioned by the house" (303-4). The house retains a colonialist flair and this reflects the mindset of a colonizer who will always set in his mind the task to control the savage. Pierre and his sister voice their racist views; blacks are "barbarians" which need to benefit from French culture. Jeannine is discontented with the non-racist policies in Europe, and is "sick of France and the French who aren't French any longer, but some sort of horrible averaged-out Common European mongrels" (308). Pierre and his sister do not feel a sense of belonging in France; they feel that their home only exists in their parent's minds, a home that complied with the policies of colonialism and racism. Jeannine's and Pierre's applications are rejected by Norman because the Algerian legacy proves to be a bad testimony for colonialism. Again, Norman's statement is simplistic for no form colonialism has yielded far-reaching benefits to the colonized.

In the novel, reductionist science is inter-related with racial dualisms as it is used to serve racist ideologies in what can be seen a form of scientific racism. Isiah Lavender (2011) notes that an example of this kind of racism has been historically seen in the twentieth century under what was termed eugenics (48). Lavender adds that while eugenics



professed to enhance human qualities by eliminating negative genes, it has nonetheless been employed to eliminate genes of subordinated races. As members of a minority, Aframs feel that eugenic legislation developed to eliminate genetic defects and disorders will eventually target the “black” gene. There are statements by those who feel that coloured skin will be targeted by eugenics as a “bad” gene. This is in fact a form of scientific racism through which the state will eliminate Aframs from white existence and scientifically justify the black gene as a bad gene. Radical exclusion here takes a deadly extreme.

The issue of scientific racism also figures strongly when Yatakang announces the inception of its genetic optimization program. The objective of the program is to create super human beings through biotechnology, an announcement that causes world-wide controversy. A chapter titled “Sour Grapes,” in reference to the verse in Ezekiel “The fathers have eaten sour grapes, and the children's teeth are set on edge” (323), outlines these reactions. Whatever Europeans, Americans, or Asians will do to foster racism will only adversely affect future generations. Thinking in dualistic terms, each race is only concerned with preserving members of what it perceives to be its unique, superior traits. Asians at Yatakang basically dedicate the program to the preservation of the yellow race, which will now be more powerful in combating Europeans and Americans. It is for this reason that Donald Hogan, or any American for that matter, is sterilized upon entering the country. Europeans also think in racist terms: the leader of the Aryan Purity Brigade in Germany announces at a rally that Germans could have preserved the Nordic race “without mongrelisation and barbaric contamination” (321). In Australia, aboriginals want to escape the horrors of discrimination by resorting to the genetic optimization program to acquire white genes, which a fanatic Christian preacher claims to be easily doable. Russians are

discontented with the fact that genetic optimization will be controlled by an Asian country like Yatakang.

Americans, Europeans, Asians, and Aboriginals do not escape the trap of dualism; both the colonizer and the colonized assert their identity by means of a dualism. Bukeavich notes that Westerners see in genetic optimization a way that can sustain their avid consumerist culture to which the white race will be solely entitled (57). The reality, however, is that Westerners and non-Westerners alike will pursue this form of scientific racism, regardless of the fact whether resources are scarce or not. It is a matter of asserting one's identity and taking extreme measures in making that a success.

The connection between the exploitation of nature and women appears strongly in the novel. Women are seen as closer to nature and thus necessitate improvements by science. Science is here reductionist as it persecutes women's bodies, particularly through reproductive technologies. It is important first to define what reproductive technology constitutes in order to see its manifestations in the novel. Examples of reproductive technology provided by Nancy Lublin (1998) include "contraception, assisted conception, prenatal technology, and birth technology" (1). Other definitions encompass "vitro fertilization, embryo transfer, and techniques for sex determination and predetermination...experimental technologies enabling cloning and the creation of an artificial placenta" (Rose, 1993, 161). For ecofeminists, reproductive technologies endanger women's lives as it involves violence in both ideology and practice (Lublin, 50). Reproductive technology represents for ecofeminism a form of control that highly esteems a rational science and merely regards a woman as an "object" and an area of "scientific inquiry" (51). Left on their own to reproduce naturally, women would not be as efficient as science and males demand it to be (48). Interventions in women's bodies can be seen as

similar to agricultural technology that intervenes in lands to produce more crops for the market.

In *Stand on Zanzibar*, women are only viewed mechanistically, physical bodies and wombs that necessitate technological intervention. Biotechnology entails that pregnant women become incubators that can be easily manipulated by science. This is clear in the following notice: “BE IT ENACTED THAT: carriage of the genes listed in Appendix A below shall ipso facto be grounds for abortion upon presentation of the mother at any Eugenics Processing Board” (57). Mothers are more like cattle to be emptied of their children, mercilessly and disrespectfully. The scene in the London clinic also illustrates the state’s control over women’s bodies. The clinic is filled with pregnant women, some of whom are at the early stages of pregnancy coming for what is known as “karyotyping.” This is a medical procedure through which a needle draws fluid from the womb of a pregnant woman. Following this, tests decide whether a woman must abort her baby for purposes that comply with the state’s eugenic legislation. Poppy, one of the women present at the clinic, is terrified at this prospect.

Karyotyping is carried out to ensure that future generations are 100% free of genetic diseases and disorders. In reality, eugenic legislation proves to be an excuse to perpetuate mindless production and consumption. The state perceives overpopulation as a problem, but it is rather the consumerist culture it promotes that creates social and political pressures. Chad Mulligan, a sociologist and an outspoken critic of the system, notes that the genetic optimization trend is useless; in the past, haemophilia, web-fingers, and web-toes have not been a hurdle for people to lead ordinary, normal lives. In their pursuit of genetic optimization, Yatakangis also view a woman as a womb, an ovum, and the site of an embryo to be violated and experimented with for sheer political purposes.

The Divine Daughters, a fanatic religious group, oppose reproductive technology based on faith-related reasons rather than on feminist grounds. Ecofeminists' opposition to reproductive technology is different from that which is voiced by religious groups because ecofeminists put women's concerns before any other consideration (Lublin, 43). The Divine Daughters voice their discontent at the state's control of reproduction and dissemination of contraceptives, claiming that this sort of behavior corrupts their womanhood. These women merely advance the interests of a religious ideology which seeks to propagate the species, as one Catholic priest notes. The idea of marriage for them is a way to reproduce, rather than a mutually respectful bond between a man and a woman. To them, women must bear children, as this is a religious duty that they must dutifully undertake.

The Divine Daughters adopt the precepts of medieval nuns and denounce sexual pleasures altogether. In Mulligan's view, they essentially represent one extreme in a sexually deviant society. Mulligan highlights "extremism" as a dominant characteristic of ideologies in his society. While one extreme eliminates reproduction and engages mindlessly in casual sex, the other extreme rejects sexual pleasures, even in wedlock, and perceives procreation as the sole purpose of marriage. It is important to add here that in both extremes women will always be the victims of a sexist ideology that views them merely as physical bodies. The extremist attitudes on marriage and sex are also represented in the polygamous marriages in Nevada, as the state proposes to legalize polygamy and prepare legal guidelines for it.

The connection between the exploitation of nature and that of women is further highlighted in the image of the mother; just as the image of Earth as a nurturing mother is distorted so is the role of the mother. Women cannot be normal mothers in a society where they must align their needs and activities with a sexist and a capitalist ideology. One of the

subsections titled “SmotherLove,” a play on the mother’s love, illustrates deviant motherhood between Sasha Peterson and her twenty-year old son, Philip. Mrs. Peterson is over-protective of her son and wants to make sure that he does not engross himself in sex. The middle-aged mother, however, engages in random sex with strangers, as many men and women do in a culture that over-emphasizes sensuality. Under the influence of drugs, Philip unfeelingly rapes his mother. He is disappointed with the encounter and finds her below what he expects, and this prompts him to go out and find a shiggy with whom he can experience more enthusiasm. The familial relation is directly stated in the novel: “Sasha Peterson is Philip’s mother” (6) in order to underscore the despicability of the incestuous relationship. The mother-son relationship also stands as a symbol for abnormal family relations within the novel (one such relation is the sexual encounter between Pierre and his sister Jeannine).

Olive Almerio also presents the deviant motherhood which is symptomatic of a wider disintegration in family relations in the novel. Almerio is the head of an adopting agency in Puerto Rico and is responsible for more than two thousand adoptees. She capitalizes on eugenic legislation to offer Americans the chance to adopt clean-genotype kids. Motherhood for Almerio is simply business, a job out of which she makes a huge fortune. The image of motherhood that she retains is just part of her “stock-in-trade” (257); she speaks of kids as if they were commodities to be sold, to be “shipped” and “unshipped” from Third-world countries to First-World nations. Almerio disposes of them if they prove unfitting for a business deal, outside a Cathedral, or drops them in a basket in the sea. The decor of Almerio’s office highlights her deviancy, as a vast collection of dolls are “imprisoned behind glass, too precious to be touched by the fingers of a child” (257). She even carries out illegal business, relying on bribes in helping pregnant parents escape

American authorities and pass their own children as adopted ones. Both Almerio and Mrs. Peterson play the role of the mother, one that complies with the dominant ideology of their respective societies.

The atrocities of colonialism against Mother Nature disintegrate the traditional role of mothers in indigenous cultures. Western influences have erased the traditional family practices of Beninians who now adhere to Christian teachings that lend women minor roles in family relations. In Beninian culture, men and women used to be equals in terms of family responsibilities, sharing burdens within a complex family structure. The “primitive” culture of Beninia is actually ahead of Western nations in respect of women’s participation in decision-making; women used to be active members in a tribe’s council and were deemed equals with men in all matters of life.

Reductionist technology is also illustrated in the women’s fashion industry which is pioneered by Guinevere Steel. Steel’s “mechanical” fashions set women up as machines and sex objects to be enjoyed by men. As her name implies, *Steel* is more of a machine than a human being. Her clothes are the ultimate expression of her fashions which most women follow. When she appears for an interview, Steel shows up in the most revealing clothes; the skirt that she wears is an extended belt. Her hair is dyed silver, her nails are chromed, her veins are marked with blue, and her breasts are brought together to create a seducing look. She also wears her remote-controlled Nippicaps worn over a woman’s breasts. The Nippicaps are activated whenever the female user feels attracted to a man and even a woman as they dilate by pressing a button on the side. She can also deflate them to show that she is no longer sexually aroused instead of showing that her “erogenous tissue” (60) has lost interest. Steel’s appearance is complemented with her sexual manner as she coos and sways at the microphone for the interview. As a woman, she judges personal success

solely by appearance, and it is for this reason she is pleased that the female interviewer is not as well dressed as she is.

It is not surprising that women who follow these fashions are “polished not like diamonds but like the parts that went into Shalmaneser [a super-computer] where nothing would be allowed to go wrong” (209) and that they resemble “glossy factory products” (263). The image of women as machines is taken to another level. The goal of Steel’s Beautiques is to conceal clients’ “imperfections;” a business goal that becomes a success in turning women into sexually appealing, unthinking machines. The girls that Donald Hogan observes in the street are so superficial that all they seem to be concerned about when they see a genetically-modified pet is that one of its hairs matches one on their radio dresslets. The comment that follows the scene reads: “*First you use machines, then you wear machines, and then ...*” (54). These machine-looking women are the products of Steel, a woman who is an instrument that successfully promotes a sexist ideology.

Steel’s statements on the current fashions prove that she assists the state in controlling women. She says that the world of today is free of diseases and of “randomness” that have been typical of past existence. Her business success parallels the state’s success at controlling natural “randomness,” for she says

We don't live in the world of our ancestors, where dirt, and disease, and - and what one might call general randomness dictated how we lived. No, we have taken control of our entire environment, and what we choose by way of fashion and cosmetics matches that achievement (60).

Moreover, Steel’s fashions will head towards a more “natural” look, and this attests to the connection between the state’s domination of nature and state’s control of how women dress and act. Steel even complies with mainstream culture in her racist treatment of

Aframs. Afram girls are never models at her Beautiques, beauty salons where women are “beautified.” In her sadistic parties, one can see the sort of discrimination that Aframs face in modern America. In these “forfeit” parties guests must adhere with the fashions of a certain era. If they fail to do so, they undergo a sadistic humiliation to which Aframs are the most likely victims.

Andy Sawyer (2005) maintains that the world of *Stand on Zanzibar* is one where feminism finds no expression (1249). Sawyer’s statement is true, for women are implicated in perpetuating male ideologies and do not offer feminist alternatives to a patriarchal system. This is seen in the case of the Divine Daughters and Guinevere Steel whose success is only measured by how efficiently they support and practice male ideology. Georgette Talon Buckfast, Old GT, the head of General Technics, is another woman who succeeds in implementing the state’s ideology and whose case exemplifies the feminism of uncritical equality. She runs a corporation which violates all aspects of life. GT funds the neo-colonial project of Beninia, and manufactures biological and chemical weaponry, recreational drugs, abortive agents, and unnecessary gadgets bought by Americans. Old GT assumes that by adopting male qualities she can assert her identity and become equal with men. She aligns herself with male identity both in ideology and in appearance. The novel notes that Old GT has never been physically attractive, and that this has been actually an advantage for her. Old GT “had come to feel beauty would have been a handicap, put a brake on her ambitions” (509). Old GT is also said to be more of a male than a female. These statements are important, for Old GT abandons her “inferior” feminine traits and aligns herself with male identity and demeanor.

It might be argued that sexual freedom in the novel can be a sign of women’s liberation from sexual oppression. To support this view, one might argue that society claims



to be liberal; the word “whore” is obsolete and women are not stigmatized if they have children out of wedlock. Moreover, the culture in the novel over-emphasizes eroticism, even juvenile ones, and views that oppose this are considered backward and old-fashioned. However, sexual liberation is envisioned in terms of men’s needs and not women’s. This is clear in the case of the shiggies. These young women, who work like legally-licensed prostitutes, offer sexual services in exchange for housing. A single client can keep two or three shiggies at the same time, and can keep one for as long as a whole year. At other times, shiggies spend each weekend with a different client, and this can explain the terms of “current” or “visiting” when referring to shiggies.

The shiggies are sexually active throughout the year with as many men as possible, and this puts them at the risk of getting pregnant. To avoid this, shiggies are “fitted with their tiny subcutaneous progestin capsules, secreting a year’s supply without risk of pregnancy” (381). Donald’s remarks regarding the matter highlight the fact that men enjoy these women without having to worry about anything. Donald feels that “For years he had enjoyed the comfortable, no-questions attitudes of the prosperous modern bachelor working the New York shiggy circuit” (412-13).

The shiggy circuit sets women up as a possession; men can proudly declare to “have” or “get” a shiggy at their convenience. The shiggy circuit develops in a world where men and women engage mindlessly in sexual pleasures, not being concerned at all with love or respect. As Mulligan puts it, this sexual frenzy stands in contrast to a healthy relationship between a man and a woman where they mutually and respectfully fulfill each other’s needs, a frenzy that drives both sexes towards sexual fulfillment on almost a daily basis. Mulligan’s conclusion is inaccurate, for shiggies as well as ordinary women (dressed in Steel’s fashions) are the ultimate victims to *men’s* sexual liberation. Men assume leading

roles in the workforce and spend their leisure time with women who have nothing to aspire to except for a new-fashion look.

### **Afrocentrism and White Racism in *The Jagged Orbit***

Reductionist technology in the world of *The Jagged Orbit* only perpetuates violence and paranoia. The Gottschalks are the sole commercial providers of high-tech weaponry and security installments which equip New York City's buildings with defenses to protect whites against attacks by black rioters. Concrete buildings are more like fortresses than ordinary homes of civilians; mines and traps are planted under the lawn like "daffodil-bulbs," resembling the torture apparatus of the Iron Maiden which instantly kills an intruder. It is normal for a white American citizen to find a corpse on their doorsteps upon returning home from work. The Gottschalks capitalize on existing white racism as well as black racism in fomenting propaganda and encouraging Americans to pay large amounts of money for expensive house and personal security.

The military industry is just one expression of the perverse use of technology, for medical science is implicated in sanctioning social and racist paranoia. The Ginsberg State Mental Hospital claims to offer the best treatment for mental illnesses, while in reality it only enforces racism and social alienation. It basically conditions people into behaving in a manner compliant with the norms of a capitalist and a racist culture, and charges considerable amounts of money for the treatment it offers. The hospital's director, Elias Mogshack, creates a success out of this practice, for he has been controlling people's lives the way he controls dummies and they are being "dragged along like— like dead leaves" (273).

The commercialization of science essentially violates scientific knowledge and humanity. One would expect that a future technological society will be beneficial to humanity, but the irony here is that it has only been dehumanizing. Individuals cannot

remember the last time they have actually used their minds in judging matters of daily life; what they have been used to do is store data in computers and “comp” [compute] the results without even questioning them. Over-dependency on computers has led people to “comp” principles and human values, and this suggests that society esteems reason/science as opposed to unstable, unsound emotional thinking. Xavier Conroy, a professor of sociology, states that people in authority have “made ‘reason’ a dirty word,” because of the

horrible, disgusting, systematic, deliberate perversion of the power of reason to destroy people without killing them, to strip them of their initiative, their joy in life, their hope, for Christ’s sake, their last ultimate irreducible human resource, hope. Out of sheer desperation millions of people are abandoning the use of reason, bankrupting themselves to buy mass-produced plastic idols, in a last puerile attempt to outdo the bastards who’ve made ‘reason’ a dirty word (274).

Conroy goes on to explain that authorities have made reason a dirty word by fomenting wars abroad and at home, abandoning compassion and empathy, and acting more like machines than human beings. The above-quoted passage indicates that the state has stripped science of any moral considerations. This is also clear in the activities of the Gottschalks and the Ginsberg Hospital, each of which is an example of scientific pursuits undertaken for profit. Their activities have a fatal impact on people’s lives because they foment racial violence.

This chapter provides a theoretical analysis that outlines the relation of reductionist technology not only to racist practices but also to sexist ones. It focuses on the novel’s representation of some women’s empathetic knowledge as a challenge to reductionist technology. Moreover, it analyzes Brunner’s representation of forms of reverse racism and white racist language as an insightful aspect of racial dualisms.

Social and racial divisions that appear in the novel further explain the dualistic thinking inherent in the system. A chapter titled “Division Street, Earth” (138) outlines the various divisions that exist between blacks and whites, men and women, friends, lovers, and married couples. The way people live, creating physical as well as social borders, is brought about by the way they think; they offer a general view of the world in dualistic pairs, one side of which is superior to the other. Conroy notes that the way Americans live is the ultimate expression of the way they think. He says: “We mine our gardens, we close our frontiers, we barricade our cities with Macnamara lines to shut off black from white, we divide, divide, divide!” (274).

The super-mental gift of pythonesses challenges reductionist science in being an alternative way to gain knowledge. Pythonesses are women who possess the ability to read into people’s minds and communicate with them on a level that transcends the cold manner of “comping” personal data; it is a form of knowledge that involves emotions and empathy. Dr. Reedeth, a psychiatrist at Ginsberg, points out that the talent of the pythoness is a phenomenon that is both supernormal and unscientific. It is not surprising then that it is deemed irrational and is even degraded into a form of sexual entertainment. Conroy states that the public’s view of the phenomenon is one that is conditioned by the demands of modern society. He recalls to his students the cult of spiritualism that flourished in the nineteenth century when people did not commune with the dead through proper, scientific investigation. Victorian society only paid heed to strict social regulations and to decorous appearances, and communion with the dead was turned by society into an “irrational yearning for direct contact between individuals” (45). The analogy is clear; the mental gift of a pythoness becomes irrational in a society that creates a rift between rationality/emotion and deems emotional thinking irrational.

The backgrounding of pythonesses' knowledge is the natural outcome of a dualistic mindset. A pythoness becomes a profession similar to singing and modeling. A mackero, a pythoness's agent, is defined as the male manager for a young female (singer, model, pythoness) and the title is even considered derogatory when it is abbreviated into "mack." The "job" of a pythoness entails that she puts on a public performance; before her appearance, a pythoness takes a drug, known as the sibyl pill, which causes her to go in a trance. Under the influence of the drug, she experiences visions, also referred to as oracles, in which she is shown the thoughts of people present at the performance. These visions are of course dismissed as irrational and people tend to enjoy the performance as no more than an attractive female roaming the stage in a sexual manner. Michaela Baxendale and Lyla Clay are two female characters who introduce the pythoness phenomenon. While Michaela is no more than a sadistic performer, Lyla is the one to challenge dualistic thinking in attempting to integrate social as well as racial divisions in her society.

Michaela becomes a sadistic and pornographic performer who makes a fortune out of her sensational parties. Her orgies are violent where furniture is broken, toilets are thrown away, and rugs are soiled with feces and urine. Her success as a pythoness, and hence her success in being compliant with society's expectations, is symbolically shown in the automatic meter display in her apartment. When the automatic meter displays her performance at the red zone, she knows she has to work harder in order to live up to a strictly sensational performance. Michaela only measures her qualifications according to the performance in such parties, and it is for this reason that by nightfall the meter goes back healthily to the green zone.

Unlike Michaela, Lyla Clay challenges the backgrounding of her supernormal talent by presenting an alternative to reductionist treatment offered by the Ginsberg Hospital. The

visions that Lyla gains insight into during her performance at the mental institution illustrate this. The first part of her oracle relates to the situation of Celia Flamen, the wife of media personality Matthew Flamen, and speaks of her case as a married woman whose husband neglects her because he is too busy with work. The oracle speaks symbolically of Celia's situation. A woman in the audience is a mother superior, a nun for whom life is dreary, lonely, and oppressive. Celia is like a nun who is not sexually or emotionally involved with a man. She, like *Hamlet's* Ophelia, is ignored by her lover.

Celia's case exemplifies the sexism of her society; she turns to drugs because she does not find in Flamen a loving husband. Her married life is so horrid that she feels glad to be kept in a mental institution away from her an uncaring husband. Doctors do not acknowledge the case of Celia as the natural outcome of a failed marriage, but rather as mental illness which necessitates treatment. What the mental treatment does to her is turn her into a doll that does not disturb Flamen with emotional or physical demands. The treatment is successful in making Celia act in a way that conforms to what a sexist society sees as fitting for an ideal wife. She only returns to behave normally when her husband starts to pay attention to her needs and spends enough time with her. It is important to note that Dr. Reedeth and his colleague, Dr. Spoelstra, are only convinced of the relevance of Lyla's oracle to Celia when they "comp" out its content.

The Ginsberg Hospital does not only promote sexism, but also serves to sanction racial divisions under the pretence of science. The hospital maintains strict separation amongst patients based on sexual, social, as well as racial grounds. There are different personality optimum levels which are developed according to race and background. The reason that Harry Madison, the only black patient at the hospital, is not discharged is because he exhibits extraordinary technical skills at fixing computers; he deviates from the

normal behavior of a black person who is not expected to be as intelligent as members of the white race. Dr. Reedeth forcefully puts forth the case of Harry when he says that the “patient” is eccentric but not mentally ill. The institution also implicitly conditions whites into killing blacks. After all, racist behavior is normative for a white American citizen in the world of *The Jagged Orbit*. Conroy plainly refers to this when he declares that the task of a doctor (a reference to Mogshack) is never to encourage violence and “teach” people to kill each other. A doctor must rather earnestly study the race problem and foster ways of understanding and communication between the two races instead of taking segregation to extreme levels within the boundaries of the mental hospital.

Lyla’s empathetic knowledge stands in opposition to the reductionism of Mogshack’s methods. Through gaining insight into people’s troubles, Lyla is aware that she can understand their unspoken needs and promote racial integration in a society that is in urgent need for it. She is not merely a passive observer of the visions that she experiences; her talent provides her with an incentive to connect with whites and blacks. Although she is brought up in a typical racist family, Lyla insists on communicating with blacks and whites and extending compassion to those who need it regardless of color. She tells Flamen

How the hell do you think someone learns to identify with the maximum number of other people? You do what they do! You starve with them, you sleep with them, you eat and drink with them, you let them do to you what they want to do, and you don’t pass judgment (102).

Lyla’s heightened sense of empathy can explain why her insights into Harry’s mind retain a deep effect on her. The Gottschalks install in Harry their super-computer, Robert Gottschalk, in order to study the successful means to market Gottschalk’s new line of weaponry, the C-weaponry. Lyla is able to read into the computer’s kaleidoscopic travels in



time. These visions are not mere pictures, but a multi-dimensional experience that gives her the chance to feel the hatred and anger which instigate torture against people of color. She recalls a particular scene that has had an impact on her, that of the Zen sect that flourished in Japan and Korea sometime between the fifteenth and sixteenth centuries. Killing for the Zens became an art, one that was to be learned and at which one excelled. It was more like poetry, painting or music, the more you were good at it the better. Lyla senses the relevance of the visions to her society; there is a similarity between the Zen's artistic killing and the Gottschalks' cultivation of the military industry as a science that stands as a testimony to America's success at conquering the Other.

It is after she has these visions that Lyla decides to make more productive use of her talent. She intends to study at university and to benefit from Professor Conroy's teachings. Her collaboration with Conroy represents the integration of what has been previously perceived as a dualism of science and empathy. Academic knowledge will prove useful for her because it will teach her about human history, wars, and blacks and whites. Conroy is after all a professor of sociology, a subject of relevance to Lyla's efforts in bringing people together and solidifying a sense of community and love amongst them. The talent of a pythoness will gain academic insight, while Conroy will loosen the tight grip on strictly scientific knowledge by recognizing alternative ways of knowing.

The novel hints at Lyla's potential role in ending racial and religious wars and in bringing about peace. The chapter that follows the kaleidoscopic scene refers to past and present wars, factual and fictional ones: the Six Days War, the X-Patriots (a fanatic black group in the novel), WWI and WWII, among others. Humans keep on killing each other motivated by religious or racial hatred. Someone will put an end to these atrocities, for this is not an impossible task. The solution has always been an available option, and it just

needed someone to put it into practice. The solution can be seen as genuine integration amongst all humans regardless of skin color, religion, or class.

Stern maintains that Lyla's talent is simply "ordinary sociability taken to an equal and opposite extreme" and that it depends on "conscious will" (125). Stern's statement is inaccurate because Lyla does not need "conscious will" to make proper use of her talent. She clearly states that "no one can help me [Lyla] with that [her talent], not even the other people who possess it, because the *mind's turned off while it's working full blast* [Emphasis added]" (314). Stern adds that Brunner's novel valorizes "'irrational' ways of knowing" through the characters of Lyla and the super-computer Robert Gottschalk (125). However, this chapter has shown that the novel emphasizes the importance of integrating both rational and irrational knowledge. It is important to add here that it is through Lyla's visions that readers and the rest of characters gain insight into Robert Gottschalk's travels in time. The super-computer is merely an observer of historical accounts, while Lyla is the one to respond to these visions in attempting to change the reality of war.

Ronald Zajac (1992) notes that Lyla symbolizes the "woman as Nature" connection because her super-talent is turned into a commercial product, just as nature is commodified for financial profit (45). Zajac's reference to nature is a simplistic one because nature is entirely excluded from the modern existence of America. Nature is a backward existence that is no longer suitable or of proper use to modern Man. Moreover, the representation of the natural world does not only relate to Lyla's talent, but also to various divisions that exist in society: rational/emotional, white/black, as well as male/female.

The representation of nature in *The Jagged Orbit* is one of radical exclusion rather than instrumentalization. This is something that Zajac hints at in noting that Canada in the novel can stand in contrast with the dystopian technological context of the U.S., and that it

is a place that “is said to live in the ‘past’ as something of a humble town not yet corrupted by Gottchalkian capitalism” (44). Canada offers “a hopeful counter-chronotope” where Lyla can fruitfully employ her talent (45). Lyla’s collaboration with Conroy in Canada, i.e. in nature, can also be seen as the resolution of the discontinuity between nature and an urban, modern context. While Lyla’s vision do not explicitly relate to the natural world, her emigration to Canada can be seen as a way to commune with nature.

The discontinuity between nature and the city can explain why references to animals and nature appear only in reference to past wars. The novel presents the anthropocentric view of the non-human world; mankind goes about killing men and women “despising diplodocus, the triceratops, and the smilodon, forgetting how many millions of years they bred their kind” (219). Humans who kill the savage, the Other, will naturally look down upon what they perceive to be the inferior animal kingdom. Fanatics wage wars against “peasants” who live in places where there is a “rose.” They subvert nature through civilization where “nothing grows on glass” (220), only slimy creatures like snails; snails that are even envied because their world is not as corrupt as human’s. There are also references to nature in Lyla’s kaleidoscopic visions. The Balearic slingers are warriors who exhibit their physical prowess by ruthlessly killing bulls; a bull falls instantly to the ground when a slinger strikes him with a heavy stone.

Lyla’s empathetic knowledge develops in a society where racial tensions are of a complex nature. The novel does not solely lay the blame on whites for escalating racial violence, for it highlights reverse racism practiced by blacks against whites. Reverse racism is an example on uncritical reversal, one of the traps of post-colonized identity. It is important to note here that *The Jagged Orbit* presents an apartheid America where blacks are separated from white communities in what is known as enclaves. In their attempt to

assert black identity, blacks in the Blackbury enclave support the melanism policy, through which they intend to purify its non-melanist (non-black) population, an effort that constitutes a form of Afrocentrism. Fanatic melanists establish their new identity as blacks by uncritically reversing the value of the dualistic pairs, deeming the previously superior white side to be of inferior value. What the colonized does here is basically to reverse the value of being black, valorizing it and deeming whites to be inferior. Mayor Black of the Blackbury enclave expels Diablo, a black media personality, from Blackbury when a white South-African racial expert, whom is hired by the Mayor for the non-melanist policy, proves that Diablo does not possess pure black ancestry. Melanism is symptomatic of wider black racist practices. In black enclaves, a white person, derogatorily referred to as a “honky,” can be the target of killing simply because he is a person of white skin. In Britain, now a black-run country, Martin Lenigo, its fanatic leader, practices violent forms of black racism. Lenigo plans to extend his powers to the U.S.; when he arrives in America, Lenigo thinks: “Festung Amerika: you monstrous Aryan Bunker, it is time for the twilight of the sods!” (50)

In terms of white racism, racial dualisms are particularly captured in the choice of racist language. Racist terms are important to understand, particularly because they explain the relational definition of the Other in Western conceptual framework. Blacks are not only physically excluded from white communities, but they are also conceptually separate from white identity. Blacks are called “knees” or “kneeblanks,” terms that derive from the racial language that was used in apartheid South Africa. Kneeblank is *nieblanke* in Afrikaans, the language spoken in South Africa, a term that translates into non-white in English [*Nie* is (not), and *blank* is (white)]. A black person is viewed as a non-white; he/she is not perceived in relation to his/her own existence or entity but rather to the identity of the white

master. In the context of the novel then, a black person is either a not (knee) or a non-white (kneeblank). Brunner further expands the terms in the novel to use a pun on the word *knee*, the body part. A “sprained” knee is “is colored person who is ‘constrained’ to live and/or work in a white-dominated environment rather than an enclave or a country with a colored government” (254). “Sprained” here indicates the force and oppression that is practiced on a colored person in a white-dominated country.

Brunner applies apartheid language to a future American society to indicate the futility of present state policies in dealing with the race issue in the country. Brunner intercepts the novel’s events with a number of non-fictional excerpts, most of which relate to racial violence that plagued America in the 1960s. For each excerpt, Brunner provides a commentary under the title “Assumption Concerning the Foregoing Made for the Purposes of this Story.” These excerpts are important to highlight because they explain Brunner’s critique of dualistic solutions to the race problem, the failure of which are investigated through the novel’s events.

One excerpt titled “Color: the Age-Old Conflict” is written by Colin Legum, an anti-apartheid activist. Legum compares the state of America to that of white South-African society. According to Legum, if America cannot maintain white domination, then it must opt for voluntary separation between the two races; this is what he sees as a proper solution because blacks are constantly demanding for equality rights. Brunner’s commentary on this reads, “About the middle of the 1980's the money and manpower allotted to Internal Security Maintenance began to exceed that committed overseas” (200). The separate-but-equal solution only exasperates racial violence because it cannot be the answer to the race problem. The novel illustrates this, for blanks and kneeblanks still attack each other in a brutal racial war even though the two races are physically separated from each other.

Another excerpt is a news story, published in *The Manchester Guardian* in 1968, which reports recent violent race riots that took place in America. To prevent future riots, the state implements extensive police and military operations. Both black and white citizens are armed in this race war. Brunner's remark hints at the failure of police means at ending racial violence. Even though black and white communities are not entirely separated, they still foster hatred and intolerance towards each other. It is for this reason that the military solution "was done but...didn't work" (159).

The only logical solution to the race problem which is proposed in the Kerner Commission Report, referred to in a news story in *The Manchester Guardian*, fails to find popular and government support. The solution it proposes is "'a massive national effort' to integrate the social and economic life of the two races" (175). In order to prevent the creation of an apartheid America, whites and blacks must be viewed as equals in all walks of life. Brunner's follows this with a sarcastic comment; this solution is not implemented and that "worked entirely too well" (176). The comment suggests that the solution works well for a racist state that will never accept to treat blacks as equals. It also works well because it supports a capitalist system in guaranteeing the purchase of weapons in increasingly violent race wars. In respect to the Kerner Commission Report, Stern maintains that the creation of apartheid America in the novel is an "extrapolative assumption" to highlight the failure of adopting the solution proposed in the report (116).

The dualistic logic of colonization accounts for institutionalized and individual racism practiced by both races. The City Defense is a group of white civilians who conduct regular meetings and trainings in order to equip themselves against attacks by blacks. They are similar to the X-Patriots, a fanatic kneeblank military group, who are responsible for the knee riots in New York City. Both Flamen and Diablo market anti-black and anti-white

propaganda, respectively. The U.S. President is as ignorant as Lenigo when it comes to the race problem. “Prexy,” as he is referred to, does not know how to pronounce “homogeneous,” and reads a comped report which states that whites “by accident of circumstances have found themselves in a position of greater good fortune” (143). The idea of a “multi-racial society” for the president is an apartheid society. The racist mindset also infests other minorities in New York. The Indians align themselves with the white race, declaring themselves as Aryans; it is for this reason that an Indian restaurant does not accept black clientele. The Jewish restaurant only admits Jewish clients, while the Muslim one accepts only Muslims.

There is hope that with the collapse of the Gottschalk empire, the imprisonment of Mogshack, the collaboration of Flamen and Diablo in a bi-racial TV show, and the collaboration of Lyla and Conroy that integration will be the result of a “massive” effort at integrating the two races. This is hinted at by replacing the word “I-solationism” in the first two chapters by “You-nification” in the last two.

## **Environmental Racism and Ecofeminist Resistance in *The Sheep Look Up***

*The Sheep Look Up* presents the outcome of “scientific” instrumentalization of nature and underscores the fact that humans cannot live in isolation from their environment; whatever ecological disasters that humans have instigated will eventually affect the human race. In the novel, America faces times when ecological degradation reaches horrific levels. Industrial pollution has contaminated water, air, and soil with toxic chemicals. People drink bottled water or use water-purifiers for fear of proliferating bacteria. It is rare to find anyone who does not take pills or use filter-masks, and almost all of the younger generation suffers from congenital diseases and disorders, a prevalent condition that has led the largest insurance corporation, Angel City, to offer “sub-normality insurance.”

Humans are not the sole victims of advancements in science, but so is the non-human world. Animal species are endangered; fish are rare and so are numerous other species. A story about finding a nesting pair of eagles turns out to be untrue, and the only animals which propagate the big cities are rats, fleas, and lice. The sky is hazy with polluted air, and people cannot remember the last time they have seen the stars, the moon, or the sun. External reality is so horrid that in one company’s offices cosmoramic projections attempt to hide it. The offices have fur-covered chairs, birds in an enclosed environment, and scented air-conditioning to recreate a healthy nature that is non-existent in reality. Overseas, the Mediterranean is entirely ruined from chemicals leaked from European factories, and it is no longer suitable for fishing. In Dominica, Americans cut down trees for timber, which is now rare, and this leaves the country vulnerable to dust storms that reach Trinidad.



Each of the novel's chapters opens with a poem that relates to the imperialistic and capitalist impulse inherent in the practices of Western nations against nature and primitive lifestyles. One chapter opens with a poem titled "Mother-Rapers," a reference to those who commit atrocities against Mother Nature in the name of science. The poem reads:

... 'Mid fume and reek  
 That caused unmanly Tears to lave my cheek,  
 Black-vis'd as *Moors* from soil, and huge of thew,  
 The Founders led me ever onward through  
 Th' intolerable Mirk. The furnace Spire  
 They broach'd, and came a sudden gout of Fire  
 That leach'd the precious Water from my corse  
 And strain'd my Vision with such awful force  
 It seem'd I oped my eyes to tropic Sun  
 Or lightning riving Midnight's dismal dun,  
 Or stood amaz'd by mighty *Hekla's* pit.  
 I marvel'd how Man, by his GOD-sent wit,  
 Thus tam'd the salamander Element  
 And loos'd the Metal in the mountain pent  
 To make us Saws, and Shears, and useful Plows,  
 Swords for our hands, and Helmets for our brows,  
 The surgeon's Scalpel, vehicle of Health,  
 And all our humble Tools for gaining wealth...(278)

The poem implies that reductionist science homogenizes nature; the natural world is not recognized as a complex system of living organisms, but is rather mechanistically viewed as an inanimate resource suitable for scientific exploitation. The poem clearly challenges this view because nature is the speaking subject here who cries out from the atrocities of Man.

This chapter links the representation of ecological degradation in *The Sheep Look Up* to racial discrimination. It provides a theoretical analysis of various forms of environmental racism (as a manifestation of racial dualisms) and an environmental justice movement as a challenge to this feature of racial dualism. It also analyzes the development of the character of Peg Mankiewicz from a somewhat passive opponent of a sexist and racist system to an active fighter against it. The chapter shows that the novel is Brunner's strongest ecofeminist text, for it does not only present oppression but it also provides ecofeminist resistance against it.

In the ecologically-degraded world of *The Sheep Look Up*, discrimination against people of color naturally manifests itself in environmental racism practiced against minorities in the U.S., Africans, and people in Honduras. A definition of environmental racism is needed here in order to see what forms of environmental discrimination that people of color endure. Environmental racism is defined as

racial discrimination in environmental policymaking. It is racial discrimination in the enforcement of regulations and laws. It is racial discrimination in the deliberate targeting of communities of color for toxic waste disposal and the siting of polluting industries. It is a racial discrimination in the official sanctioning of the life-threatening presence of poisons and pollutants in communities of color. And, it is racial discrimination in the history of excluding people of color from the

mainstream environmental groups, decision-making boards, commissions, and regulatory bodies (Chavis, 1993, 3).

Environmental justice activist Robert Bullard (1995) also highlights the fact that practices of environmental racism can be intentional as well as unintentional (77). This form of racism is strongly linked to radical exclusion, one of the features of dualistic thinking. In racial dualisms, blacks are radically and *entirely* different from whites, and this sanctions the unjust allocation of rights and privileges to members of what is perceived as a different race. The alien Other is seen as an inferior, and it is for this reason that blacks cannot be entitled to the same rights as whites.

Blacks in America do not have access to basic healthcare services, for doctors do not generally provide medical care to black citizens. A security guard approaches Dr. Douglas McNeil and asks him if he treats black patients; Dr. McNeil can guess the case of the security guard's wife because "poor food [leads] to subclinical malnutrition, poor water [leads] to recurrent minor bowel upsets and general debility" (Brunner, 166). Although the government enforces the use of clean exhaust systems, the poor, who are mostly blacks, cannot afford them because they are expensive. They cannot afford to buy filter-masks and at times attempt to make ones of poor quality at home. In the poor districts of the city, it is the norm that no one wears these masks; people there are used to pollution and "The chests of the children [are] shallow, as though to discourage overdeep breathing" (34). One of the scenes in the novel forcefully presents the case of environmental racism: "Most of the onlookers were black, and many were children whose eyes reflected unfulfillable dreams. The city's heart was dying before its carcass, and these were the poor, trapped in outworn clothes and rat-ridden tenements" (33-34). The city center is where rodents, fleas, lice, and dangerous chemicals abound, and where the poor suffer from endemic diseases. The

government does not fund development projects to benefit poor areas of the city, and it is for this reason that in such areas residents struggle with poverty, drug problems, and social injustice.

When epidemic diseases hit the country, the government orders that assistance must go to the “prosperous” areas before the poor ones. Representatives of black and poverty organizations voice their concern as to the price of health and food assistance for the underprivileged during the outbreak. A government spokesman vaguely assures them that they are currently pursuing the issue and are awaiting a conclusive decision in the matter. This can explain why the poor cannot have access to the Japanese water-purifiers when enteritis becomes epidemic. The young Trainites kidnap the son of Roland Bamberley, a corporate mogul who distributes Japanese water-purifiers during the enteritis outbreak, in order to force him into dispensing quality water-purifiers to the poor free of charge. They want him to experience first-hand how these people have been living, being denied basic services and food.

The novel powerfully outlines the connection between current practices of environmental racism and genocides in American history. Following the enteritis outbreak, a Chicano working at the California State Board of Education sends thousands of envelopes to anyone who receives public education. Inside each envelope is a drawn image of American soldiers distributing small-pox infected blankets sent to Native-Americans. The comparison is plausible because environmental discrimination is simply a different form of genocide.

Environmental racism is not only practiced against blacks in the U.S., but is also targeted against citizens of Third-World countries. The observations of Professor Lucas Quarrey of Columbia University are a clear statement on practices of environmental racism.

Professor Quarrey is active in raising awareness about environmental issues, keen on making it known to the public that America's major export is noxious gas and that its major import is oxygen. Quarrey's statement falls in line with what Vandana Shiva (as cited in Platt, 1998) calls "environmental apartheid" when she asks, "Are we going to move into a[n] era of environmental apartheid, where the North becomes clean and stays rich while the South stays poor and becomes the toxic dump of the world?" (142). Quarrey promotes more sustainable ways of dealing with pollution and proposes to invent airplane ventilators to reduce the exportation of noxious gas — an effort that fails to get funding due to political reasons. It is no wonder that the Professor is associated with "niggers" and receives death threats for what racist, chauvinistic Americans see as Quarrey's anti-American stance.

The dumping of the Lewisite containers exemplifies the case of toxic racism. These containers have been dumped near the Virgin Islands during WWI. Bottom trawlers open up a number of containers, only to drop them back in the sea when they find out they contain poison gas. The polluted Virgin beaches cause the death of a number of locals, and their case is only brought to public attention when a Bamberley executive's wife dies while swimming in the beach outside the family's Virgins resort.

Honduras and the African country of Noshri are the victims of environmental discrimination. Lucy Ramage, a UN worker at Noshri, explains the harsh reality of Noshrians who are debilitated by famine and cannot wait to get their portion of Nutripon, synthetic food distributed by relief organization Globe Relief. It is there that she sees "mothers with little children who struggled to make their babies mumble the food because they had starved past the point at which they forgot even how to cry" (41-2). While the UN team, foreigners, and missionaries enjoy wholesome food in clean districts, people of Noshri struggle with unsanitary living conditions and serious health issues. Hondurans face

a similar fate; defoliants and insecticides infest every corner of the country, and children suffer from pellagra which is caused by severe malnutrition. Dictatorships along with neo-colonialists are the reason why these people still suffer the harshest forms of environmental racism, having no access to healthcare, a clean environment or basic nutrition.

The case of the Nutripon food exemplifies environmental racism. Bamberley Trust manufactures the synthetic food product, Nutripon, at its hydroponics plant, and donates it to poverty organizations in America and ships the rest to Noshri and Honduras as Globe Relief aid. It is important to note that donations made to Globe Relief grants Bamberley tax deductibility even though the product is sold at cost. The Nutripon food is not consumed by privileged Americans, not even by Jacob Bamberley, the head of Bamberley Trust, and his family members. The “charity” activities of Jacob Bamberley reflect a deep-rooted racist mindset; in business or at home, Jacob Bamberley only acts on racist attitudes. He has seven adopted sons none of whom are black or from a non-white ethnicity. This creates a controversy, and when Mrs. Bamberley is asked about the reason behind this, she provides an absurd excuse. She does not want the adopted kids, if black, to feel uncomfortable and conscious if they are raised by white parents and with white siblings. Her statements only hide the family’s racist attitudes, for the only black people in the Bamberley residence are black female maids who on Sundays work like “slaves” from early morning in order to get meals ready for the family.

The case of Nutripon also amounts to efforts of unintentional genocide when a poisonous drug is introduced into the food. Lucy Ramage reports the debilitating symptoms that the poison induces, which include

perspiration, facial tics, occasional spasms of the long muscles in the thighs and calves, and extremely marked pupillary dilation...about one to three hours after the

onset of the sweating and pupillary dilation, a sensation of floating ensued, and one saw the victims staring at their hands and feet unable to believe they any longer belonged to them. This stage was rapidly succeeded by one of hysterical terror, with visual and auditory hallucinations, and in the great majority of cases total loss of self-control (101)

Under the influence of the poison, people in Noshri go insane and kill Western aid workers, thinking that they are the children of the devil. The situation is so horrid that Dr. Advowson feels that death for people at Noshri would be a more merciful punishment. In Honduras, the situation leads to a fatal war between American forces and the insurgent Tupas who fight to prevent Americans from controlling the country. Instead of attempting to solve the situation through peaceful means, Americans brutally attack both Tupa rebels and civilians. American attacks are compared to Cromwell's use of violence against the Irish people; the comparison here conjures up images of injustice committed against the innocent.

Even if it is carried out unintentionally, the Nutripon poisoning only exacerbates racial tensions. The Noshrian General Kaika mounts an attack on "white" countries because they work hard to control black nations and prevent them from gaining independence, stability, and economic growth. He recalls the fact that the Mediterranean poisoning has eventually lead to tribal wars in Africa. It is because Africans no longer had access to clean water and food that they have started wars against each other. General Kaika's statements stand true, for the reckless behavior of Westerners, the unintentional poisoning, causes destruction for Noshrians. Similar views are voiced by violent dissidents of the system in America who maintain that the race issue is the real reason behind the Nutripon poisoning. Lucy Ramage even notes that the genocidal efforts are motivated by capitalist greed; the

resources of the West are getting scarce and now it is looking for a “new way” to control countries which have enough and unexploited resources.

Against efforts of ecocide and racial genocide, environmentalist Austin Train and his followers offer an alternative outlook on life that challenges the dualistic mindset inherent in the American political and social system. It is important to clarify here that there are a number of violent dissidents of the system who claim to embrace the precepts of Train, but do not represent the core values of Trainites (the term used to refer to Train’s followers). They present a violent form of resistance against a destructive social and ecological reality; it is a form of resistance that Train stands strongly against and has never encouraged or preached.

Train promotes environmental justice by helping in the provision of clean water and fixing sewage in the down-trodden areas of the city where Chicanos and blacks reside. These efforts constitute a challenge to a dualistic mindset by asserting that people of color should have the right to a healthy environment and that they are entitled to the same benefits as whites; blacks and whites are different but that does not entail that one is superior to the other. Decimus, a black Trainite, promotes empathy with Third-World citizens who do not have access to basic food. Decimus’s

principle, at the Colorado wat, was third-world oriented....The underlying concept was to dramatize the predicament of the majority of mankind. Often, prior to a meal, there had been little homilies: ‘You’re each getting about twice as much at this table as someone in a Bolivian mountain village gets in a day’ (34)

The wats, the communities where the Trainites live, stand as the ultimate challenge to all dualisms and embody an alternative to a wasteful and a racist American way of life. The wat integrates whites with blacks who view each other as equals; it is an integrated



community that stands in contrast with a racist, mainstream society. They all view earth as a Mother, as a being that in no way must be subject to human transgressions. It is for this reason that they follow sustainable ways of farming and living. Products at the wats are handmade, and organic food is farmed without the use of chemical agents. Trainites do not have children if they can adopt orphaned ones. Train looks upon Earth as an organism and as a living being; he declares in the concluding chapter of the book: “Well, this living organism we call Mother Earth can’t stand that treatment for long — her bowels tormented, her arteries clogged, her lungs choked....” (355). Train echoes nature’s torment which is dramatized in the poem quoted earlier. Train calls on Americans to change their anthropocentric view of nature because such a view threatens to bring about an ecological apocalypse. The Trainites’ efforts are far more fruitful than inadequate official attempts aimed at reducing pollution. The compulsory exhaust system, filter-masks, water-purifiers, and the Environment Acts which are subject to evasion and deferment, cannot evade ecological disasters. It is the anthropocentric mindset that must be challenged and changed to create a healthier existence for the human and non-human world.

The feminist impulse in the Trainite movement becomes clear in the character of newspaper reporter, Peg Mankiewicz. It is important first to highlight the context of women’s status in the novel so as to explain Peg’s efforts in challenging the gender dualism typical of her society. In the novel, women find little voice in a male-dominated society and assume secondary and domestic roles. Women do not participate in decision-making, and the only jobs available to them are bar-maids, secretaries, or housewives. During lunch break at Angel City, employees sit down at tables; at the “Virgo” table assigned to women, only the two bar maids and Felice, an employee, appear. Angel City plans to keep a progressive image of itself by hiring two females as area managers. This does not work out

as one quits to get married, and the other suffers a nervous breakdown. Felice, a black woman, young and attractive, sleeps with the company's executive, Chalmers, in order to rise up the company's ladder. When Chalmers dies, the company hires a male instead of giving Felice this rightful promotion.

When civil war breaks out in America between violent Trainites and the government forces, women do not go about their daily "activities" of visiting friends or shopping, but stay at home to care for the kids. In times of war and peace, women remain in the *background*, never attaining a productive role in society. Women are also subject to instrumentalization in that they are objectified as sex objects. This is clear in the latest fashions that women follow, particularly the pubic panties. These panties are visible when worn under short skirts slit open on the sides; the panties are worn by secretaries as well as ordinary women. In referring to fashions in Brunner's novels, Stern notes that the pubic panties in *The Sheep Look Up* are a "metaphor for false consciousness" (130 n.). Stern's statement is correct in speaking of a society that accepts domination without resistance or questioning. Although most women in the novel do not fight against sexist discrimination, it is Peg who is aware of the pressures of her sexist society, and who is one of the few women that exert efforts to fight them.

In the workplace, male co-workers sexually harass Peg with inappropriate comments, which they seem to relish because she is a young, attractive woman. She feels uncomfortable with her own body and finds it irritating that she is constantly pursued by men who only want her as a sexual conquest, who, as she plainly puts it, seek to "[collect] pubic scalps" (16). It is for this reason that she does not wear make-up or jewelry, and opts for an ordinary, dull look. This is rather a repulsive image; men do not seek a mutually-gratifying relationship, but a crude sexual one. Peg cannot even don a "manly" look to fend

off men because then she would prove more of a challenge to their sexual pursuits, and lesbians will also torment her if she plays the “butch.” No one appreciates her talent as a writer, but everyone appreciates her body, and that is why she feels she is “a pot of honey surrounded by noisy flies,” and does not even smile or show the slightest emotion because she would then be “Poised to unzip” (16). She also despises what her patriarchal society assumes to be the feminine, delicate attributes of women. She is sick of men treating women in a condescending “respectful” manner because they believe women to be naturally emotional.

Peg only responds to her society’s sexism in becoming an “Ice Princess” (269). This explains why she hates to show the slightest emotion, even a normal one, fearing that men would presume her to be a submissive woman, take advantage of her and attempt to sleep with her. She does not like kissing; again an expression of love and emotions, and this can be due to the fact that kissing is reduced to a sexual act that is devoid of any affectionate love. Peg even finds her efforts useless in fighting harassing men and envies the dignified appearance of Zena, Decimus’s wife, because it keeps off men who annoy women with sexual demands.

Peg, who is also a Trainite, feels a sense of equality at the Denver wat because it stands in contrast with the male chauvinistic attitudes of her society. To the Trainites, dualistic thinking disappears, and the black/white, male/female, and human/nature dualisms are integrated to create a more balanced and healthy existence. At the wats, women and men are equals who work in farming, handicrafts, and who cooperate in raising adopted children instead of burdening the planet with their own. Peg feels comfortable with Decimus and Train, who appreciate her as a friend and never as a weak, sexually-attractive woman. Decimus is Peg’s only friend; he is a black man, happily married, and does not find

pleasure in sexual encounters with “exotic” white women. As a male, a heterosexual, and a black man, he treats her as an equal. As a person who shows sympathy towards nature and Third-World citizens, Decimus can only show respect to women and view them as equals to men. The feeling is mutual between the two, and each views the other as an equal because dualisms are torn down and integration is brought about between the two sexes.

This can explain why Peg feels comfortable with her body in the company of men at the wat. It is there that she does not feel objectified because no man fiercely pursues her “to get in the sack with him,” and it is there that “she’d been as locked up as a bank vault” (172). Hugh Pettingill, one of the men at the wat, assumes Peg to be a lesbian simply because she refuses to have sex with him or any man, and even assumes Felice to be her girlfriend. While it might be argued that Hugh’s thoughts sound a bit sexist, one must bear in mind that Hugh is not a genuine believer in the precepts of Train. He is young and reckless, and believes in bringing about change in the status quo through violent means. It is also important to add that Hugh does acknowledge Peg’s strength in wondering how she can settle for a dull, inactive life at the wat and not be actively fighting for women’s rights in mainstream society.

Even though Peg assumes a job in a male-dominated workforce, she does not align herself with male white identity. This is particularly clear in the fact that she challenges racism against blacks. She uses her talent as a reporter to effect social change, and never for professional success. She takes the issue of Decimus’s death seriously, and risks her life and her job to make his story known to the world. Decimus dies of poisoning and people in authority attempt to make his death a case of a black man who dies of a drug overdose. Peg is the one to work on Decimus’s case because she is aware of the racist mindset of those in authority. She knows that a white-dominated government cannot let Decimus, a decent

black man, make his way into society through hard work and perseverance because black people must accept their destiny as “low” human beings.

It is important to note that Peg is not only sympathetic towards Decimus, but with blacks and the disadvantaged in general. As a reporter, she covers the story about fake filters that have been built at home in poor black tenements; a thriving trade amongst the poor. If she works as a reporter, she plans to deliver a message and to perform a meaningful task. She quits her job because her boss refuses to continue to publish her coverage of Decimus’s story. Not only does Peg voice discontent at the practices of a racist society, but she is also an active campaigner for women’s rights, referred to in the novel as Women’s Lib. Hugh refers to Peg as a “crusading” fighter for the movement. As a Trainite, she is also committed to environmentally-sound practices. In light of the efforts that Peg exerts to combat all forms of domination, it is fitting to call her an ecofeminist whose pursuit for liberation extends to include women, blacks, and nature.

Peg’s efforts at combating the system only become more efficient when she realizes her connection with nature. She entirely overcomes her struggles with a sexist society when she experiences a fit of insight; she realizes that society has backgrounded her just as it has backgrounded and debilitated nature. While she is at the wat collecting the *jigra*-infected potatoes, she takes a closer look at them, and feels that she has been looking at herself. Peg “experienced a sudden moment of enlightenment: a sort of rapid astral projection. She seemed, for a flash, to be looking down at herself, not only seeing herself in space but in time also” (170). Her connection with nature becomes stronger; just as nature is debilitated, so are women who are not given the chance to lead a life free from oppression and exploitation. Nature has not seen the sun, and has not seen enough light to grow in a proper manner, just as Peg has not been given the chance to grow as well. When she is fully aware

that the “lack of sunlight and rain...didn’t nourish plants but killed them” (172), she literally falls on the ground, and starts crying. For the first time, Peg expresses her feelings in front of others and feels it has been cathartic for her.

It is at this point that Peg is aware that she is no longer a “passenger” and a follower of others, but rather a leader who possesses the power to save her society and the planet from an impending apocalypse. She tells Train: “I’m sick and tired of being cowed all the time, looking for a corner to hide in. I’ve decided to stand my ground, and the hell with them all” (270). She knows what her mission in life is; through her talent as a newspaper writer, she can fight destruction of nature and people of color. She leaves the wat because it is a harmonious place that does not necessitate change, and not because it does not suit her. She assures Zena that it is not professional success that she seeks to achieve but rather “to do *one* thing to change the course of the world, instead of preparing to survive while the world does its worst” (172).

Peg renounces her former emotional restraint because she is no longer the Ice Princess. Train is amazed she hugs him and freely expresses her emotions. She walks hand in hand with him, something that the old Peg would never have done. Her awareness of the dilapidation of nature helps her value and show her feminine traits without feeling ashamed and threatened by society’s sexist views. This transformation parallels a marked shift in her career which will no longer rely on small-scale news reporting that cannot make tangible difference on the ground. She returns to New York because she has a grand purpose in mind: to muckrake and expose the environmentally-destructive practices of governments and large corporations. The articles that she plans to write are about how rich counties are destroying poor ones even without intending to harm them. For instance, she wants to reveal the tragedy at Noshri. She is not simply a white American who is only concerned

about the struggles of Americans. She follows Decimus's motto of "Do unto others..." (194) as you like to be done to yourself, which is here a battle for environmental justice. Peg is an ecofeminist who sympathizes with the Other. She is also an ecofeminist in being active in fighting all forms of domination, the outcome of a dualistic mindset.

## Conclusion

Brunner's novels transcend the simplistic treatment of racial and gender identity by offering a multi-faceted examination of race and gender. Brunner's works illustrate that escape from domination is not a simple task, and that some attempts at affirming identity ironically help in nourishing a colonizing mindset. It is here that Brunner calls on both the colonizer and the colonized to examine the subtleties of domination and to tear away dualistic barriers. While Brunner presents blacks as victims of environmental discrimination in *The Sheep Look Up*, he also presents them as extremists in *The Jagged Orbit*, by showing how Afrocentric views are the knees' fatal attempt at escaping white domination. Toxic terrorism is violent against ethnic minorities, and Afrocentrism instigates violence against white populations. Women in *Stand on Zanzibar* do not assert their identity by uncritically reversing the value of the *inferior* female. However, they accept male's perception of women, and this finds its ultimate expression in the sexist practices of Old GT and The Divine Daughters.

The novels also present the personal struggle of identity, fully established in the characters of Norman House in *Stand Zanzibar* and Peg Mankiewicz in *The Sheep Look Up*. Norman's sense of inferiority drives him towards uncritical, illusory quest for a "superior" white identity. Peg in *The Sheep Look Up* does not attempt to act more like a man by becoming aligned with male values. She even challenges the racist and consumerist practices of her culture as an active member in the Trainite movement. However, she is afraid to embrace her femininity because that would make her the target of sexist acts. Peg later realizes that by accepting her femininity she can become a stronger opponent of the system.



The novels underscore the importance of adopting a non-hierarchical integrative model which stands in contrast with a sharply delineated, dualistic one. Integration is fully exemplified in *The Sheep Look Up* in the Trainites movement whose communities prove a challenge against all dualisms. The prospect of the integrative model is clear in *The Jagged Orbit*, it is one that perceives collaboration between the pythoness's knowledge and science, racial and social harmony, and the discontinuity between city and nature. Moreover, Brunner's dystopian narrative stresses the need for eliminating hierarchical dualisms. In imagining grim futures of racial violence, ecological degradation, and deep-rooted social ills, Brunner's works call for a change in the mindset that creates these problems.

Brunner highlights the fact that science cannot be divorced from social reality and that it is inevitably linked to the practices of the dominant *dualistic* ideology. More specifically, science cannot be seen as separate from white identity, for science does help in setting the white man as the rational master who considers himself justified to rule over the Other. Science as a crucial component of identity is strongly presented in *Stand on Zanzibar* and *The Jagged Orbit*. Brunner's science fiction also explores the relation of science to eco-social issues by outlining the consequences of ideological science. In this respect, his works acknowledge the relevance of science to human identity and existence.

Murphy (1987) maintains that Brunner was able in these three novels to combine "entertainment and edification" through a multi-voiced narrative (21). In commenting on *Stand on Zanzibar's* narrative structure, Bukeavich maintains that the multi-voiced narrative in the novel offers readers a broader diagnosis of eco-social problems and prompts them to "evaluate the ways in which various individuals and institutions perceive, explain, and respond to environmental crises" (58). Brunner's multi-voiced narrative also serves the

ecofeminist message. As ecofeminist literary texts, Brunner's novels are not centered on one form of domination. The complex narrative structure presents sexism, racism, and the exploitation of nature as the outcome of the same colonizing mindset. Moreover, the novels provide readers with an insight into the voices of both the colonizer and the colonized, thereby presenting a broad view of the complexities of colonization.

Brunner's novels, as literary media, delve in eco-social issues and articulate concerns that are of relevance to our world today. This thesis demonstrate this in its examination of the ecofeminist tenets that the novels express. While Brunner's dystopias have received some critical attention, his other fiction remains unexamined. His prolific legacy of long and short fiction can be critically studied as contributions to science fiction that is engaged in the pressing issues of our times. This thesis has sought to pave the way for future studies of Brunner's fiction by highlighting the rich ground that his works offer for literary as well as social criticism.

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## العرق والجنس في الروايات الدستوبية لجون برنر: الوقوف على زنجبار و المدار المثلم و الأغنام تنظر الى الأعلى

إعداد

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المشرف

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ملخص

تدرس هذه الرسالة موضوعي العرق والجنس (الذكورة والأنوثة) كما يصورهما جون برنر في ثلاث من روايات الخيال العلمي و الدستوبية. وهذه الروايات هي الوقوف على زنجبار و المدار المثلم و الأغنام تنظر الى الأعلى. وتوضح الرسالة ثنائية الجنس والعرق في الروايات وارتباطها بتصوير الطبيعة في كل رواية.

وتستند هذه الرسالة في قراءتها التحليلية إلى نظريات النسوية الإيكولوجية وبالأخص نظرية الثنائية لفال پلموود وتحليل فاندانا شيفا لما يعرف بالعلم الاختزالي. إذ تفسر نظرية پلموود أشكال السيطرة وسبل محاربتها، ويفسر تحليل شيفا دور العلم الذي يخضع للأيديولوجيا في السيطرة على المرأة والطبيعة والأعراق غير الغربية.

تعرض مقدمة الرسالة الخلفية النظرية للدراسة وتقدم عرضاً أولياً لروايات برنر. ويقدم الفصل الأول قراءة تحليلية للهوية العرقية في رواية الوقوف على زنجبار، وذلك بتحليل شخصية نورمان هاوس ومحاولته تأكيد هويته عن طريق تبني ثقافة الرجل الأبيض. ويقدم الفصل الأول كذلك تحليلاً للشخصيات النسائية في الرواية ودورها في تأكيد الثقافة الذكورية.

ويسلط الفصل الثاني الضوء على الممارسات العنصرية لكل من السود والبيض في رواية المدار المثلم ودور الشخصية ليلي كلاي في تأكيد المعرفة التعاطفية بصفاتها بديلاً فعلاً للعلم الخاضع للأيديولوجيا.

أما الفصل الأخير فيعمل على تحليل العنصرية البيئية في رواية الأغنام تنظر الى الأعلى  
وسبل النسوية الايكولوجية لمحاربتها.